

THE MUSICAL TIMES

And Singing-Class Circular.

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AUGUST 1, 1867.

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MUSIC IN THIS NUMBER. I WILL ALWAYS GIVE THANKS.

Composed by J. BAPTISTE CALKIN.

MUSICAL TIMES, No. 245.—Wanted a few numbers with the letterpress or reading portion. Address Novello, Ewer, and Co. 69, Dean Street, Soho.

ST. MICHAEL'S COLLEGE, TENBURY.—An Examination will be held in order to fill up vacancies in the Choir, on August 20th, at No. 6, Cheyne Walk, Chelsea, S.W., at 2 o'clock. Previous communication with the Warden is indispensable.

CHOIR WANTED, Complete, all voices, no boys. Full Choral Service, Solo Anthems, weekly rehearsal, central position. Some experience in the Church Service and ability to read music indispensable. Address with references, terms, &c., to Organist, care of Ransford and Son, 2, Princes-street, Oxford-street, W.

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NEW COLLEGE, OXFORD.—An Alto Lay-Clerkship is vacant in this Choir. Salary £110 yearly. The election will commence on Wednesday, August 14, at 10 a.m. Applications and testimonials to be sent to the Rev. L. J. Lee, Precentor, New College, on or before 12th August. Duties to commence at Michaelmas. The travelling expenses of those candidates only who are selected for final trial will be paid.

A BASS VOICE wants an Engagement. Address D. B., 26, Princess Terrace.

THE NEW POLYHYMNIAN CHOIR, now forming, will meet for practice in September: good voices required. Particulars may be obtained by enclosing directed envelope to Hon. Sec., 22, Herbert-street, Hoxton.

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AUGUST 1, 1867.

THE MUSIC OF THE ENGLISH CHURCH.

By G. A. MACFARREN.

(Continued from p. 95.)

THE standard use in the English Church of melodies constructed upon the ancient Greek scales, is objectionable; because the scales having been organised before the discovery of harmony, or the art of combining musical sounds, and the science that governs it, and these scales having been organised, therefore without regard to the laws of harmony, melodies constructed upon these scales, like the scales themselves, have not the natural basis which fundamentally regulates all modern music. Such melodies, having been constructed without regard to modern true principles of tonality, are antipathetic to modern cultivated ears, though oral cultivation have been wrought by no higher influences than that of the nurse's singing upon an infant, or that of the playing of the street bands, upon an adult. The sole exceptions from this are those instances of so-called Gregorian music, which accidentally are composed of notes that may be reduced to modern tonality, and may be accompanied, therefore, with satisfactory harmony.

Gregorian melodies dazzle, though they can never honestly satisfy, some hearers, by the grand sound of their being sung in unison by entire congregations; for it is to be noted that, in Churches where the use of this class of music has within recent years been introduced, the practice of singing among the people is much more general than in the majority of other establishments.

I have proposed that the advantage of this grand sound be given to natural melodies—melodies, I mean, constructed upon those harmonic principles which are the natural laws of musical government. Were this proposal realised, the crude calculated artificialities, which impose upon some admiring votaries by the massive sonority of their performance, would fall, must fall instantly out of favour with all who compared the uncongenial asperity of the one with the sympathetic beauty of the other, and who came to the comparison in true musical sincerity; free from the prejudices of Latinity and anti-artistic formalities.

To resolve the proposal into practical shape, I will quote an idea of Dr. E. G. Monk, which is so admirable, that it can need but to be known to be cordially supported. Let there be selected, or composed if you will, a number of original English chant tunes, the compass of which is within the range of all voices, having the reciting notes neither too high nor too low for easy declamation; let the choir sing these in unison, and so, by their powerful distinctness, impel the congregation to sing with them; and let these chant tunes be accompanied upon the organ, with varying qualities of tone, and with varying harmony, according to the varying expression of the text. The number of such chants in use in each Church should be limited, so that the memory of untutored singers might be aided by the frequent recurrence of the tunes, not perplexed by their constant change. The limitation, however might not perhaps be closer than

to one chant for each psalm, the variety of which would ever freshen the interest of the singers throughout the day's service, while the monthly repetition would preserve the melodies distinctly in their recollection. The effect of such simple natural melodies, sung in unison by the entire assembly of a church's worshippers, would be the nearest human approximation to sublimity; and the characterisation in the accompaniment, of the sentiment of the text, would add beauty to this sublime effect. Sublime—the word is used advisedly, would indeed be the effect of that performance, which could not fail to stir the inmost hearts of those who at once participated and witnessed it; stimulating the holiest feelings to vocal utterance, even to those who, having hearts that could feel, went indifferentists to the solemnity, but must become religionists in the highest signification of the term, through the magnetic influence of all that surrounded them. Beautiful—this word too is used advisedly—would surely be the effect of that changeful accompaniment, which might both suggest and express such undercurrent of thought as is embodied in the psalms, beyond the general sense, of praise or penitence, or supplication, which must animate the singers. This accompaniment might consist sometimes of concords only; sometimes of these alternated with discords; sometimes of plain, and sometimes of florid counterpoint; sometimes of purely diatonic, and sometimes, in most rare cases, even of chromatic harmony, sometimes might swell the glorious vocal unison, by reduplicating its identical sounds; sometimes might simply enforce the *canto fermo* as an upper part, and sometimes, employing this as a bass or as an inner part, might superstruct new figures of melody, new edifices of harmony, upon its foundation; sometimes might employ the most delicate stops only of the organ, sometimes might exercise the extreme power of that colossal instrument, and sometimes might wholly cease, leaving the broad richness of the vocal tone unaccompanied; in verity, the multiplicity of the wondrous resources available to a musician for diversifying the effect and the interest of such an accompaniment, can only be limited by the bounds of the composer's genius who applies them. Regardful of the diffidence of some organists and of the unskilfulness of others, I would enlarge upon this proposal to the extent of inviting the publication of a selection of one hundred and fifty of such unisonous chants, with some half a dozen varieties of organ accompaniment to each. Finally, it would be feasible when the congregation had perfect certainty, from long practice, in singing the tunes, to let the choir sing the written harmony which in more rudimentary stages of the people's performance was assigned to the organ. Thus would be reproduced the half-recorded, half-imagined, and all to be believed in magnificent character, of the church musical effects of the first days of the Reformation, with the modification that they would be translated into our present musical idiom, and that they would be enriched by all the capabilities of modern musicianship; and thus would be accomplished a method of chanting the psalms, I think, so attractive, that Gregorianism, Pagan, Popish, barbaric, crude Gregorianism, would pale away before its lustre.

In justification of what has been urged, something further is still due to the subject of so called Gregorian music.

Some writers assume that this musical system comes not from the Greeks, but from the Jews—au

assumption which carries its own confutation. The Jews are an eastern people, and their ancient musical system, like those of all eastern peoples, differed from the Gregorian system in the division of the scale into smaller intervals than semitones. Modern Jews located in Europe, whether belonging to the Polish or the Portuguese branch of their race, to that with the light hair or that with the dark, have lost their musical nationality, and adopted that of the western peoples among whom they sojourn, so that they have no special musical system, and all music they claim as their own must be of date subsequent to their settlement in Europe.

Whether of Greek or of Hebrew origin, the so-called Gregorian system has no reference to harmony. The application of harmonies to Gregorian melodies is therefore an anachronism. Few and exceptional are the Gregorian melodies which are susceptible of agreeable harmony, and these lose Gregorian character when they are harmonised. To preserve the character these had in the time of Gregory—not to say in the time of Ambrose, nor in the classic times that preceded—they must be performed without harmonic accompaniment. To satisfy the English love of harmony, certain Gregorian fragments were, immediately after the authorisation of the English liturgy, decorated or disguised with harmony. In most instances, these fragments have been forgotten, unwittingly altered, lost. I have suggested that it is desirable to purify those passages of Gregorian melody which are supposed, and if their corrupted forms sufficiently represent them, are rightly supposed to have held a permanent place in the English Church ever since the Reformation. I admit that it may be desirable, under special circumstances, that a composer occasionally, for dramatic, illustrative, or associative purposes, employ a phrase of early ecclesiastical music as a quotation, equivalent to a motto in literary composition, or as a theme for elaboration. I aver that any wider use of this obsolete system of music is repugnant to the principles of the Reformation, repugnant to English feeling, and repugnant to cultivated taste.

It is whimsically anomalous, that in numerous instances, many of the clergy who introduce the innovation of Gregorian music in the service of the churches under their control, who compel their helpless flocks to hear the Ambrosian strains, to which Marbeck adapted the English version of the Credo, who render the effect of these art savageries superlatively hideous, by their requiring them to be accompanied with harmony as uncongenial to the age of Victoria I., as it was impossible to the age of Valentinian II.—that many of the clergy who thus take their flocks back thirteen hundred years, fifteen hundred years, unnumbered ages in musical civilization, counterbalance this monstrous retrogression, by alternating the specimens of their beloved Gregorianism with examples of the most frivolous triviality in modern music, strains that vulgarise the taste of the auditors, that degrade the art, which, unhappily they represent, and that desecrate the temple wherein they are performed.

* I have somewhat digressed from the subject of the chant, led, in some sort, by considerations of what was doubtless the origin of chanting. It is now to resume; and here let me spend a brief space upon the troubled question of the superiority of the single or double chant.

It is generally supposed that the double chant is a modern form, whose origin is due to the mistake of an apprentice deputy of Hinde, the organist of Gloucester. It would boot nothing to question whether or not Hinde had an apprentice, whether or not the same conveniently officiated as his deputy, and whether or not the said apprentice was—like his betters—liable to error, such error having once been the playing of two chants instead of one. It is of consequence, however, to refer to proofs recently brought forward, that double chants were in existence, and in use, before the time of Hinde's apprenticeship, if not of the apprentice's master. The Rev. Luke Flintoft, a minor canon of the Chapel Royal, whose double chant in G minor, is among the best esteemed of its class, was born in 1680, and the specimen in question is by no means an only one of the period when it was written. Dr. Rimbault, whose researches have unveiled this curious certainty, has shown me reasons for supposing that double and single chants came together into use, when, in the reign of Anne, or her predecessor, the unharmonised Gregorian melody from Marbeck, which stands in Edward Lowe's "Short Directions for the performance of the Cathedral Service," 1664, ceased to be authoritatively sung to the "Venite." The double chant is thus supported by an antiquity of more than a century and a half; but age brings small honour to a frivolous life, and the large majority of bad, because vulgar, double chants, seems to show the temptations of this form, and to hint that what had an evil tendency in its beginning, gathers not virtue with years.

The use of the double form is manifestly inappropriate to a congregation not disposed, locally or purposely, for antiphonal singing. In this case, the same people sing a tune long enough for two verses, instead of one, of a psalm; and there can then be no reason why three verses, or four, or the entire psalm should not have constantly changing music—why, in fact, there should be chanting at all, and not a continuous composition.

Completely different considerations arise in the case of the singers being divided into two parties, and taking alternate verses of the psalm responsively. Here I surmise that there is some support for the double form in the example of the several parts for the priest and the people throughout the service. This support, however, falls to the ground when we consider that the present method of antiphonal chanting, the method of assigning an entire verse to each side of the choir, dates not further back than the Restoration. The original method was, doubtless, to divide each verse between the two sides of the choir, the division being indicated by the colon in the prayer book rendering of the Psalms; and this division is prompted by the antithetical construction of Hebrew poetry, each verse of which constitutes a twofold sentence, comprising a proposal and its parallel. They who uphold the double chant by the example of other portions of the service, and upon the ground that response is not echo, antiphony not repetition, will find all they claim for the form they advocate comprised in the single chant, when this is performed according to the method of its original use, the authority for which, and its desirability, let me endeavour to show.

The conceit seems to me to be plausible—I will call it no more than a conceit—that the object of Gregory's addition of the four psalms to what

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have thenceforward been called the authentic modes of Ambrose, may have been to have given different forms of the same melody to the different sides of the choir. To pursue the same view, I conceive that the specimens of music written in fourths, which amaze us with notions of the harmonic toleration of our contrapuntal forefathers, may not represent combination but response, may not show what was to be sung simultaneously, but what was to be sung alternately. I can imagine no other reason than this for the origination of the plagal modes, for the reproduction with slight modification of the authentic modes, or the distinction of plagal and authentic.

The reason is obvious for employing in the tonal fugue alternately the authentic and plagal forms in the subject and answer. This reason is that, whereas the subject modulates into the key of its dominant to introduce the answer, a modification is requisite in the answer to induce a return to the key of the tonic for the re-entry of the subject. But for such modification, each part would enter successively in the key of the dominant of the preceding, which would aptly exemplify the order of sharps, but would annul all idea of the original key. On the other hand, in the real fugue, the parts enter successively in the same key, and with the same notes, there being then, in the absence of modulation, no requirement to modify the subject.

I conceive that fugal composition is probably an extension, an idealisation, let me call it, of the practice of antiphonal singing, nay, that it entirely owes to this its origin. Grant this probability and the Ambrosian practice, with its four modes, is the type of the real fugue and of a chant of one strain; while the Gregorian practice, with its eight modes, foreshadows the tonal fugue and our single chant of two strains. In Ambrose's Antiphony, I conceive that both sides of the choir sang their alternate verses to the same notes; whereas, in that of Gregory, one choir responded in the plagal form, in the Hypo-Dorian, Hypo-Phrygian, or Hypo-Lydian mode, to the authentic form of the same melody, in the Dorian, Phrygian, or Lydian mode sung by the opposite choir.

Let me pause awhile to trace further this assumed probable derivation of the fugue. Originally, of course, the two choirs would sing in alternation, each resting during the performance of the other. It cannot be difficult to imagine that incipient art would prompt the filling up of these alternate restings with a descant or counterpoint upon the subject which was being sung by the other voices, and that they in turn would sing a similar counterpoint when the subject was resumed by the other choir. Here then we have the complete initiation of the art of fugue, if not its full development. Effectively, the real fugue has been proved so dull that its composition is now never practised, and I can indeed call to mind but one specimen of this form of construction that is accessible to the general student—the chorus, namely, that closes the first part of "Israel in Egypt." That the tonal fugue has exercised the skill of the best musicians for the last two centuries, proves, may we not believe, not only that these musicians have found its form more fruitful than the other of artistic resources, but also that it was more acceptable, since more congenial, to their hearers.

Poetically each verse of a psalm invites divided recitation, musically, the single chant is constructed with express fitness to the logical arrangement of each verse of a psalm.

If this argument for the original method of chanting have not been hitherto adduced, let me claim for it whatever attention it may merit.

The chant which I conceive to be peculiarly fit for antiphonal practice, must not be a onefold continuous piece, but a twofold composition of which the latter strain reflects, so to speak, the former. Were the ancient method of chanting resumed in cathedrals, were the two sections of a verse, and the two strains of a chant sung as originally from opposite sides of the church, the Dean's and the Precentor's sides of a choir would then stand for the negative and positive poles of a magnet, the musical circle being only completed when the melodic fluid had run its course through both, and the marriage of these two phonal sexes being consummated, when the two choirs sang together the entire chant, twice through, in what might be its authentic and plagal forms, in the doxology.

In fine; I presume Gregory's alternation of the authentic and plagal modes to have given rise, however remotely, to the form of the Anglican Chant, and to the early method of each side of the choir singing but one of its strains; and I feel that there is such animation in this method, and such fitness to the rhetorical construction to the Hebrew poetry, that its revival may be well worthy consideration.

Not to be mistaken, yet without I hope being tedious, let me here state that though I refer to the antique for the model of form, I recant nothing of what I have protested against the antique as the source of material. I would no more desire to hear the Greek musical language than the Greek verbal in the English Church; but this, I think, can be no objection to the employment of the form of subject and answer, which, I surmise, must be the essential principle of response, wherever response is otherwise than an echo—a precise repetition of the same sounds, the same syllables, as well as note. The looking-glass reverses the sides of your face, so should the answer reverse the modulation of your subject; but it is not your Athenian face or your Roman subject that is to be reversed in your English mirror or your Anglican chant.

It is now to examine what I feel to be by very far the most important portion of the musical Service; in an artistic sense certainly the most important, and in a ritualistic sense, surely inferior to no portion of the Service, if we except only the confession, the absolution, and the direct acts of prayer. I speak of those pieces which are habitually classed under the general definition, Service—the Morning Service, the Communion Service, and the Evening Service—the text of those comprised in the first and third series admitting of but one alternation, and of those comprised in the second series bearing no variation whatever; whereas the music is changed from day to day, and is susceptible of changes infinite.

In the first days of the Reformation, the English version of these pieces was adapted to the Gregorian melodies to which the Latin version had, in Papal times been sung; but in the very next following stage of the Church's progress, the use of the said melodies seems to have been discontinued—never to be resumed until the present time of barbarous innovation; and the Canticles, Creed, and so forth were set to original compositions—an example for the musicians, and for the Church in whose service they exercised their abilities, through all after ages. From the precedent of Tallis and his contemporaries, the

artist claims these portions of the Liturgy as his own peculiar province; and the claim is sanctioned by the Church's authority, and supported by the Church's practice during three hundred years. What the Mass has been to artists who have written for the Roman Communion—a theme to test their highest powers, and to inspire the noblest emanations of their genius—has been the English substitution for the Mass, and the songs of praise special to Morning and Evening Service to musicians who have wrought for the Church of this country.

(To be continued.)

THERE can be no question that, were it possible to probe the feelings of many persons who are professedly enjoying themselves, we should find that there is, at heart, an utter want of interest in what they are doing or hearing; and, in nine cases out of ten, that they are thoroughly wearied, and secretly longing for the time when the so-called "pleasure" shall come to an end. Place yourself side by side with a family of the working classes returning from a "day out," and see whether the holiday has made any one of them a bit more happy. Take the full advantage of "nine hours at the sea-side," and ask yourself coolly and dispassionately the next morning whether you really mean to do it again. Go to "Paris and back," with free admissions to all the "enjoyments," and see whether the greatest "enjoyment" is not the return to your own English home. And yet all these methods of passing the time are so fully and universally recognised that few persons allow their reason to guide them in the matter: what everybody calls pleasure must be so; and if you cannot enter into it you must not be surprised if you are called either a misanthrope or a fool.

Now we have latterly been led to the conclusion that a large number of those who habitually patronise bad music, with the notion that good music is "dreary" or "slow," are precisely in the position of the deluded individuals we have described; and that, so far from having contrasted the two styles of art and selected the one which gives them the most gratification, they have, in reality, never thought about the matter at all.

Let us walk into this music-hall. The entrance is bright and inviting, for cheerful lights and brilliant flowers are on each side of us as we tender our money for admission. We open the door; and, although we hear something, we see nothing, for a cloud of tobacco-smoke obscures every object in the room. We grope our way to a seat, and "give our orders." The utmost regularity prevails throughout the room; for an important-looking gentleman occupies the chair (with his "orders" before him on a table), and he is responsible for the good conduct of the visitors. Somebody enters on the stage, with a red nose, whitened cheeks, and his hat crushed out of all imaginable shape. A round of applause greets his appearance; for he is "jolly" by name, if not by nature. We refer to our programme, and find that he is about to sing an "immense" song, which we have been told is the great hit of the day. As the composition is comic, we are desirous of watching the effect of it upon the listeners, not unreasonably expecting that convulsions of laughter will follow every verse. The song proceeds: not a smile is raised; on the contrary, as the humour accumulates, the countenances of the audience assume an air of settled melancholy resignation. At the end the

applause is deafening; a buzz of conversation ensues, and gradually the assembly settles down to endure the next item in the programme. The following night the same numbers attend—the same scene is enacted—everybody says it is "awful fun," and the establishment flourishes.

Now let us, in imagination, transport ourselves to a conventional evening party. It has been decided that there shall be a little music; and a young lady has seated herself at the pianoforte with a something "de Salon" before her, fourteen pages long, and bristling with demisemiquavers. How much feeling for art is there either in her mind or her fingers? Has her musical faculty ever been cultivated even to the power of phrasing a single bar of the simplest Sonata in existence? In truth, music has nothing whatever to do with the exhibition, clever and brilliant as it undoubtedly is. It is equivalent to throwing up a number of balls and catching them, without dropping one; dancing on the tight-rope, without falling off; or any other feat requiring cool calculation, steadiness, and agility. But are the guests listening to her? Not in the least: the conversation is fast and furious, rising and falling with the gradations of tone in the composition under performance until the final chord, when everybody is profuse in thanks, a comparative silence reigns for a short time, and another victim is selected. Let us enquire (apart from the question of art) who is benefited by this custom? Certainly not the performer herself; for even her vanity could not have been gratified, neither admiration nor wonder having been excited by her executive powers. Yet the system continues unquestioned: the hostess knows that there must be a "little music"—there *was* a "little music," and she has done her duty.

Let us now look down from this box at the opera, upon the pit-stalls, filled with an aristocratic audience. The opera is Verdi's. The Tenor has sung himself almost hoarse; and the Soprano can scarcely sustain her voice through the last act. Two murders have already been committed; and ominous thunder and lightning portend that the unfortunate lover (who has sung his "ut de poitrine" in the last scene) means to kill himself or somebody else before the storm is over. Verdi, we are told, is the "rage." Well, let us see how this universally admitted fact is confirmed on this occasion. Few of the audience are paying any attention to the music at all: some are yawning; others have passed to the next stage of weariness, and are fast asleep: large parties are gradually leaving the theatre, and the applause is languid, and evidently given rather as a duty than as an evidence of satisfaction. Yet because Verdi is "fashionable," everything he writes for the continental opera-houses must be re-produced in England: pit-stalls are occupied; boxes are filled; and lessee and subscribers are alike satisfied.

Now, it is often said that hard-hearted critics are constantly setting up true art as a bugbear to frighten the followers of fashion from the worship of their idol. Admitting this, for the sake of argument, is it too much to expect that the disciples of a false art should at least believe it to be true? If, when one of those stern disturbers of popular enjoyments we have mentioned throws off his cynicism, and, in a beneficent frame of mind, observes a congregation at its worship, he finds that there is little real faith in any of the assembly; that some are talking, some laughing, some yawning, and all weary,

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has he not a right to conclude that such a creed only exists from the want of some zealous missionary devoting his best energy to convert its believers to a knowledge of something nobler, purer, and more in accordance with the higher aspirations of their nature? Let us take, for instance, a constant visitor at the music-halls, and ask him whether it is not one of the first requisites of a comic song that it should be comic. If he go to an entertainment to laugh, and does not laugh, he has a case against the manager of the establishment; and a sensible man would either express his disapprobation audibly, or seek some other amusement more in accordance with his wishes. Again, the lady at the evening party we have mentioned is at least justified in expecting some return for the labour she has bestowed in getting up so elaborate a piece of performance. It certainly may seem a sad alternative to be compelled to take refuge in good music; but the experiment is worth trying, seeing that so little interest is taken in the bad. A really genuine specimen of the art might attract the notice of two or three persons in a large assembly; and some pleasure would therefore at least be afforded to a section, however small, of the guests. In the case of the opera, it is notorious that the weakest music, although perhaps not the most popular, is certainly the most fashionable. A true lover of the art will crowd into the gallery to enjoy Beethoven, whilst a votary of fashion will sleep in a pit-stall through an opera by Verdi. If the holder of the pit-stall could purchase one half of the enjoyment experienced by the occupant of the gallery, he would no doubt be too happy to do so, even at double the amount he has paid for his stall; but he has long ceased to be a free agent in the selection of his pleasures: like the other instances we have mentioned, he has converted himself into a machine, and is acted upon by a motive power from without.

Upon those who have still sufficient independence to think a little for themselves, we especially urge the consideration of these truths. The object of music is surely neither to drive people away, to excite them to conversation, nor to send them to sleep; and if it can be proved that all these effects are constantly taking place as a natural consequence of the performance of bad works, why not give a fair trial to the good ones? At all events a new enjoyment is a sensation worth coveting; and there is always a certain pleasure even in mere contrast. If the higher class of music should act as a powerful opiate on the listeners, too, it must be remembered that the same persons might succumb equally to the effects of the lower class; and we think we may safely promise that the calming nature of good works will be the more likely to produce blissful and undisturbed dreams.

ROYAL ITALIAN OPERA.

Gounod's new opera *Romeo et Juliette*, produced for the first time in this country on the 11th ult., considering the deserved popularity of its composer, was certainly one of the most interesting events of the season. A great deal is always said about the "timidity" of a composer who selects a subject already immortalised by a great poet; and we think it would be well if those who have already obtained a certain reputation were to weigh this matter well before they committed themselves for trial under such disadvantageous circumstances. That composers have succeeded in many of the settings of previously well-known poems and plays is no proof that they have been wise in attempting the task. Otto Nicolai's opera, founded upon Shakespeare's *Merry Wives of Windsor*, for instance, although full of beautiful music, is a failure as far as the principal character, *Falstaff*, is concerned; and even in Gounod's *Romeo* the weakest part in the whole opera is *Myphistophiles*. What then has been gained by the selection of these subjects? Why have comparisons upon the minds of an audience, to the detriment

of works which experience has proved might have safely been judged on their own merits alone? It is evident that to develop Gounod's real strength, he must have a "garden scene"; and that his tenor and soprano must make love under the electric light, with a long and lingering farewell at the end; but why should the exquisite poem of *Romeo and Juliet* be cut into the conventional form of an operatic libretto for this purpose, when two lovers might be placed in the same situation in a story written especially for music; and consequently calling up no pre-conceived notions of poetical beauty which shall be detrimental to the composer? It is true that M. Gounod's love passages are most delicately conceived throughout his new work—and as *Romeo and Juliet* are the principal parts, he has thus far been happy in his choice of subject—but *Mercutio* is a signal failure; and the rest of the characters are equally destitute of any treatment which can recall to mind the wonderful individuality with which Shakespeare has invested them.

The story has been well adapted to the lyric stage by M.M. Jules Barbier and Michael Carré, although many liberties have of course been taken with the original text. In the version of the opera performed at the Paris *Théâtre Lyrique*, the overture includes a chorus of the principal characters on the stage, which is in fact a "prologue" to the work; but this has been most unaccountably cut out; and, as it now stands, the prelude to the opera, containing a most uninteresting and utterly misplaced *fugato*, is bald and uninviting in the extreme. The first act, a splendid ball-room scene, contains some light and pleasing music, without any particular meaning; the brilliant little waltz, exquisitely sung by Madlle. Patti, and encored, creating the first effect of the evening, although *Mercutio's* "Queen Mab" song is evidently intended to produce a marked impression. The instrumentation of this song is sparkling and fanciful; but the composition itself is laboured, and M. Gounod seems to have overtaxed his powers in the desire to give due effect to words already so well known. The "Madrigal," sung by *Romeo and Juliet*, is the first of the series of love duets flowing throughout the opera, and is treated by the composer in his happiest manner. It is replete with that grace and tenderness so observable in *Faust*; and proves without doubt that in these soft breathings of a youthful passion M. Gounod stands almost unrivalled. The finale of this act contains little worthy of notice; although we may mention that the thankless part of *Capulet* was well sung by M. Petit. In the second act we have the balcony-scene; and here, as may be imagined, occurs some of the best music in the opera. A cavatina for *Romeo* would have produced more effect had Signor Mario been in better voice; but he was hoarse throughout the evening, and it was an evident labour for him to sing at all. The duet between the two lovers, although full of charming passages, breathes little of the Southern warmth and impetuosity so exquisitely portrayed by Shakespeare; and notwithstanding that Madlle. Patti sang like a finished artist throughout this trying scene, the music was somewhat coldly received. Passing over the third act—which is chiefly remarkable for some lugubrious music (intended to bear an ecclesiastical character) for Friar Lawrence, a common-place quartet (encored), and a finale, which was so cut about as to lose all its effect—we come to the fourth act, in Juliet's chamber, which contains by far the finest and most spontaneous duet in the opera. This is in the composer's true style; and seems to show, as we have already hinted, that he has not been hampered with the reminiscences of Shakespeare's poetry, he would in many other portions have succeeded equally well. In this duet, too, occurs a lovely phrase which is often heard throughout the work, and always with renewed pleasure. The scene of the tomb in the fifth act is not remarkable for the happiness of its musical treatment; and indeed the death of the lovers is about as cold a climax as we remember in modern opera. The final duet is wanting in design; and although containing some excellent declamatory passages, produced little effect with a thoroughly wearied audience. Too much praise cannot be awarded to Madlle. Patti, who looked, acted, and sang the part of the loving and trustful Juliet to perfection. Of Signor Mario we have already spoken; and we must add that all the other parts were exceedingly well filled, Signor Cotogni's *Mercutio*, and Signor Baggiolo's *Fra Lorenzo*, being especially worthy of commendation. The opera was excellently placed upon the stage; but in spite of the reputation of M. Gounod, the great success of the work in Paris, and the unquestionable merit of much of the music, we do not predict for it a lasting popularity with the English public.

HER MAJESTY'S THEATRE.

THE principal feature at this establishment during the past month has been the revival of Mozart's *Don Giovanni*, with a cast unusually strong, but not, as Mr. Mapleson would wish us to believe, unprecedented in its strength. Madlle. Tietjens, as *Dona Anna*, and Madlle. Christine Nilsson, as *Dona Elvira*, were excellent; and we need scarcely add that Madlle. Simeon's *Zerlina* was, in every respect, the true and confiding peasant girl of Mozart's creation. We can scarcely accept Signor Gaspar as a *Don Giovanni* worthy to be associated with such powerful artists as are included in this cast; but Mr. Santley's *Leporello* was thoroughly satisfactory, and the parts of *Don Ottavio*, *Masetto*, and *Il Commendatore* were ably filled by Signori Gardoni, Bossi, and Herr Rokitsansky. The opera was highly successful, and has been repeated to good houses.

CRYSTAL PALACE.

IT is much to the credit of the large body of artists assembled on the occasion of the Festival Concert, on the 26th June, that they all gave their valuable services to the cause gratuitously. A gift so munificent should have been nobly imitated by the public; for it

must be remembered that this artistic donation was voluntarily offered to the Restoration fund; whilst those who purchased tickets were merely paying for seats at one of the finest concerts of the season. So far then, unless we should hear of some handsome contributions to the fund, we must feel that the artists have taken the lead in a work which is so purely national that we should scarcely have expected even a formal public appeal to be necessary. In every respect the concert, as might be imagined from the vast talent assembled, was excellent. The first part, devoted to selections from Mendelssohn's *Eljah*, was magnificently rendered. The solo vocalists were Madlle. Tietjens, Mesdames Ruder-dorff, and Sainton-Dolby; Messrs. Sims Reeves and Santley, and it will be unnecessary to dwell on the excellent manner in which all these eminent artists interpreted the whole of the music allotted to them. The choruses, too, were given in a most perfect manner throughout, especially "Baal, we cry to thee," which was a marvel of precision and power. The second part was miscellaneous; and was remarkable for a most excellent rendering of the Irish melody, "The Minstrel Boy," by Madame Grisi, who seemed inspired with much of her old energy and power in the earnest desire to render aid to the laudable object for which the concert was given. Madlle. Adeline Patti's "Let the bright Seraphim" (with Mr. Harper's unapproachable trumpet obbligato) was also an important feature in the programme; and Mr. Sims Reeves was, as usual, thoroughly himself in "Sound an alarm," for the due interpretation of which he had evidently been reserving himself throughout the early portion of the concert. Besides the vocalists we have named, Madlle. Adeline Patti, Madame Vilda, Madame Lemmens-Sherrington, Signor Mario, Signor Naudin, and Signor Grazian lent their assistance. The band comprised some of the finest instrumentalists in London (a fact fully proved by their excellent performance of the Overture to *Masaniello*), and Mr. Costa conducted with an artistic zeal which showed how thoroughly he had resolved to give his best efforts to the cause.

THE Fête given, by "Royal command," in honour of the Sultan, on the 16th ult., was highly complimentary to our distinguished guest; not only because good singers were engaged, and good music was given, but because an "Ode to the Sultan" was sung in the Turkish language; or, at all events, as near as the vocalists could get to it, with the English alphabet to assist them. Whether the words which reached the Sultan's ears sounded to him a bit like Turkish we have no means of ascertaining; but as music is an universal language, we have little doubt that the notes, at least, found their way to his heart, and must have convinced him that his welcome to this country was not a mere matter of conventional form. The ode was written for the occasion by Zafiraki Effendi, and set to music by Signor Arditi. A Turkish character pervades the entire composition; and the music is clever, and somewhat above the usual average of works written "to order." All the principal singers of Her Majesty's Theatre (which was closed on that evening) assisted at the concert, the programme of which was well selected for the occasion. As an earnest of the Sultan's appreciation of the warmth of his reception, he handed over to his entertainers the magnificent donation of £1,000 to the Palace Restoration Fund.

EXETER HALL

THE assembly of a large audience here on Wednesday, the 3rd ult., to listen to Herr Schachner's Oratorio, *Israel's Return from Babylon*, must by no means be accepted as a proof of the attractiveness of the composition. The "House of Relief for Children with Diseases of the Joints" was to be benefited by the funds derived from the performance; and the Duchess of Newcastle and Mrs. Elliott were announced to sing in the Oratorio; so that charity and curiosity, in addition to the love of music, must have had a powerful share in promoting the success of the undertaking. Having spoken at length in this journal upon Herr Schachner's Oratorio, on its production at the Worcester Festival, in 1863, we are glad to be also on the present occasion from repeating an unpleasant task; especially as defects, as well as beauties, in music are deepened in the mind by repeated performances. We are by no means inclined to treat the representation of this Oratorio as an artistic event of the season; and are pleased therefore to think that the charitable feeling which actuated all concerned in its performance may be safely extended to the composer. We may say, however, that the Duchess of Newcastle and Mrs. Elliott displayed such excellent vocal qualities that we could wish to hear them on a future occasion, always excepting that such occasion did not involve the necessity of once more listening to *Israel's Return from Babylon*.

THE Choir of the Tonic Sol-fa Association of London responded to the challenge sent out some six months ago by the Emperor, who offered a prize of £200 to the choir (of any nation) which should gain the highest place in the competition in Paris. The competition came off on Monday, the 8th ult., and the presentation of prizes, which took place on the day following, is thus described by *Le Figaro*:—"By two o'clock all the singers had assembled in the Palace of Industry, the two prize choirs being seated in the centre, at the foot of the steps leading to the throne. At three the Emperor arrived, accompanied by the Empress and the Princess Clotilde. As soon as the *Domine Salve* had been sung, the banners of all the competing choirs were carried in procession before their Majesties, being lowered as they passed the throne, as is done at a review. When the banners had passed, the prizes were given away. The Emperor gave the special prize which

had been decreed to the English Tonic Sol-fa Association to a young English girl, who was much moved and covered with blushes. The two conquerors then sang the pieces which gained for them the prize so sharply and ardently contested. Their Majesties then left." It should be added that the prize was given to a choir from Lille, in the north of France. It seems that the right of the English choir to the prize was disputed on account of there being female voices among them; but their singing was "of such a high order" (these are the judge's words) that they had a special prize, a prize of *egolement*, given them, as narrated above. It consisted of a gold Exhibition medal, a silver-gilt wreath, and a certificate. Mr. Joseph Proudmann, the hardworking conductor, received also another gold medal; and the Society of Orpheonists presented him with their decoration of honour.

[In the letter addressed to Professor Sternelade Bennett inviting English choirs to compete for the prize, no mention was made of the exclusion of female voices; and if, therefore, this fact were announced to the singers after their arrival in Paris, it certainly seems an extraordinary proceeding on the part of the commission. Indeed the error appears to have been virtually confessed by the presentation of the prize of *egolement*; and, although we could have wished that other well-known English Choral Societies had been induced to compete, the Tonic Sol-fa Association has a right to be proud of so public a recognition of its merits.—Ed. *Musical Times*.]

"THE National Ballad Concerts" given by Mr. Sims Reeves during the past month, in addition to their attractiveness as musical entertainments, may be accepted as a proof that the meaningless songs forced into notice by the "Royalty" system are not the only specimens of the school of writing which they profess to represent. A very excellent programme has been provided at each concert; and we need scarcely say that the ballad singing of Mr. Reeves has been the principal feature of the entertainment. Such songs as "Water parted from the sea," "The Bay of Biscay," "My pretty Jane," "The jolly young Waterman," and the "Death of Nelson," although perhaps not amongst the highest specimens of the art, are infinitely superior to the twaddling sentimentalism we have been compelled of late years to listen to; and we therefore cordially wish Mr. Reeves every success in his undertaking. He has been ably assisted by Miss Edith Wynne, Miss Poole, Miss Lucy Franklin, Miss Anne Jewell, Madame Patey-Whytock, Messrs. W. H. Cummings, Patey, Weiss, and Winn. Mr. John Thomas (harp) and Mr. Lindsay Sloper (pianoforte) have also contributed solos in character with the nature of the concert.

MR. Alexander Cooper gave an Evening Concert at the Beethoven Rooms on the 26th June, assisted by Madlle. Enquist, Miss Rose Hersee, and Signor Caravaglia in the vocal department, and by Mr. Lazarus on the clarinet. The programme was well selected; and amongst the pieces most admired we may mention Mozart's Fantasia in C minor (a composition too rarely heard in the concert room) Mendelssohn's Prelude and Fugue in E (Op. 35) and Weber's Andante and Rondo, for clarinet and piano (Op. 47) in which Mr. Cooper was ably assisted by Mr. Lazarus. We have already spoken of Mr. Cooper's powers as a pianist of the true school; and have only to add that on the present occasion he fully sustained his reputation. The concert was well attended, and the applause was loud and frequent. Messrs. W. Ganz, C. E. Stephens, and Herr Lehmeier, were the conductors.

ON Tuesday evening the 25th June, a Ballad Concert, in aid of the funds of the British Association of the Blind, took place at the Lecture Hall, Carter Street, Walworth, under the direction of Mr. H. Topfili. The performances of the members of the Society's Singing Class were highly creditable; and several of the pieces narrowly escaped an encore. The list of performers was materially strengthened by the names of various artists who generously gave their services to advance so good a cause. Amongst these we may mention Mr. G. T. Pyne (the conductor of the Red Lion Square Singing Class), Madlle. Marie Gondl (contralto), Mr. G. J. Jones (bass), and Mr. Standing (tenor), all of whom contributed vocal solos with excellent effect. Mr. William Carter (pianoforte) and Mr. J. B. Chatterton (harp) also lent their powerful aid on the occasion, and the concert was a decided success.

MISS Florence Braye, a pianist of considerable merit, gave a morning concert at the Beethoven Rooms on the 26th June, when she performed a well-chosen selection of music, including Handel's "Harmonious Blacksmith," two Preludes and Fugues of Bach, and some of Hummel's Studies. She was assisted in the vocal department by Miss Fanny Armitage, Miss Lucy Franklin, Miss Rose Hersee, Signor Bellini, and Mr. Alfred Hamming. The conductor was Herr Lehmeier.

THE *Matinée* given by Herr Carl Fittig at the Beethoven Rooms on the 6th ult., was interesting to all who can appreciate the skill of the concert-giver upon his instrument, the zither, for he played two solos of his own composition, and a duet with his pupil, Mr. Sommer, so well as to elicit the loudest demonstrations of applause from the audience. He was assisted by several well-known vocalists, and by Signor Riegarl, a young violin player, who, in his solo performance exhibited a good tone and very fair executive powers. The conductors were Herr Lehmeier, and Mr. Sidney Naylor.

ALL persons interested in the posthumous works of Mendelssohn, will be glad to learn that the Overture in C, written for, and several times performed by, the Philharmonic Society, and known as the "Trumpet Overture," has just been published by Messrs. Novello, Ewer, and Co., both as a Solo and Duet for the Pianoforte.

I will alway gibe thanks.

August 1. 1867.

FULL ANTHEM FOR FOUR VOICES. COMPOSED BY J. BAPTISTE CALKIN.

[London: NOVELLO, EWER & CO., 1, Berners Street, and 35, Poultry.]

TREBLE. I will al-way give thanks un-to the Lord, his praise shall ev - er

ALTO. I will al-way give thanks un-to the Lord, his praise shall ev - er

TENOR, (sra. lower.) I will al-way give thanks un-to the Lord, his praise shall ev - er

BASS. I will al-way give thanks un-to the Lord, his praise shall ev - er

CHORUS.

ACCOMP. *Gt. Org.* $\text{♩} = 126.$

mf be in my mouth. My soul shall make her boast, her boast in the Lord, the humble shall

mf be in my mouth. My soul shall make her boast, her boast in the Lord, the humble shall

mf be in my mouth. My soul shall make her boast, her boast in the Lord, the humble shall

mf be in my mouth. My soul shall make her boast, her boast in the Lord, the humble shall

mf hear there - of, and be glad. O praise the Lord, O praise the Lord with

mf hear there - of, and be glad. O praise the Lord, O praise the Lord with

mf hear there - of, and be glad. O praise the Lord, O praise the Lord with

mf hear there - of, and be glad. O praise the Lord, O praise the Lord with

The Musical Times, No. 204.

(1)

J. BAPTISTE CALKIN'S EASY MORNING, COMMUNION, AND EVENING SERVICE IN D, for Parish Choirs, for Four Voices. Octavo, price 1s.; or singly, Te Deum and Jubilate, 4d.; Sanctus, Kyrie, Nicene Creed, and Gloria in Excelsis, 4d.; Magnificat and Nunc dimittis, 3d. London: Novello, Ewer and Co

VERSE.

me, and let us mag-ni-fy his Name to-ge-ther. I sought the

me, and let us mag-ni-fy his Name to-ge-ther. I sought the

VERSE.

me, and let us mag-ni-fy his Name to-ge-ther. I sought the

me, and let us mag-ni-fy his Name to-ge-ther. I sought the

VERSE.

me, and let us mag-ni-fy his Name to-ge-ther. I sought the

Sw. p

Man.

Lord, and he heard me: Yea, and de-li-ver'd me out of all my fears. . .

Lord, and he heard me: Yea, and de-li-ver'd me out of all my fears. . .

Lord, and he heard me: Yea, and de-li-ver'd me out of all my fears. . . They had an

Lord, and he heard me: Yea, and de-li-ver'd me out of all my fears. . .

rit.

They had an eye un-to him, and were lightened, and their fa-ces were not a-

rit.

They had an eye un-to him, and were lightened, and their fa-ces were

rit.

eye . . . un-to him, and were lightened, and their fa-ces were

rit.

They had an eye un-to him, and were lightened, and their fa-ces were

Choir.

rit.

(2)

J. BAPTISTE CALKIN'S ORIGINAL COMPOSITIONS FOR THE ORGAN. No. 1 contains, Andante, 1a.; No. 2, Hommage à Mozart and Choral Fugue, 2a.; No. 3, Marche Religieuse and Allegretto, 2a.; No. 4, Andante Espressivo, Organ Study on Playel's Hymn Tune, and Hommage à Hadyn, 2a. London: Novello, Ewer and Co.

a tempo.

sha - med. Lo, the poor cri - eth, and the Lord heareth him,

a tempo.

not a - sha - med. Lo, the poor cri-eth, and the Lord heareth him,

a tempo.

not a - sha - med. Lo, the poor cri-eth, and the Lord heareth him, Yea, and

a tempo.

not a - sha - med. Lo, the poor cri-eth, and the Lord heareth him,

a tempo. Sw.

Choir.

RECIT. CHORUS.

Yea, and saveth him out of all his trou-bles. I will

I will

CHORUS.

sa-veth him out of all his trou - bles. I will

I will

CHORUS.

RECTT. CHORUS.

p Sw.

Ped.

cres.

al - way give thanks un - to the Lord, his praise shall ev - er be in my

cres.

al - way give thanks un - to the Lord, his praise shall ev - er be in my

cres.

al - way give thanks un - to the Lord, his praise shall ev - er be in my

cres.

al - way give thanks un - to the Lord, his praise shall ev - er be in my

cres.

mouth. My soul shall make her boast, her boast in the Lord, the hum - ble shall

mouth. My soul shall make her boast, her boast in the Lord, the hum - ble shall

mouth. My soul shall make her boast, her boast in the Lord, the hum - ble shall

mouth. My soul shall make her boast, her boast in the Lord, the hum - ble shall

hear there - of and be glad. O praise . . the Lord with

hear there - of and be glad. O praise the Lord, O praise the Lord with

hear there - of and be glad, O praise the Lord, O praise the Lord with

hear there - of and be glad, O praise the Lord, O praise the Lord with

me, and let us mag-ni-fy his Name to - ge - ther. A - - men.

me, and let us mag-ni-fy his Name to - ge - ther. A - - men.

me, and let us mag-ni-fy his Name to - ge - ther. A - - men.

me, and let us mag-ni-fy his Name to - ge - ther. A - - men.

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A MISCELLANEOUS Concert was given at the Music Hall, Store-street, on Monday, the 1st ult., by the members of Mr. W. H. Davies' Choir, numbering about 150 voices. The solo vocalists were Mrs. Twemlow, Miss Durley, Miss E. Vine, Miss C. Tibbets, the Misses Vernon, Mr. Moore, Mr. Bush, and Mr. F. A. Bridge. Miss Elizabeth Stirling pre-ided at the pianoforte, and played Weber's Polonaise No. 2 ("Hilarite"). The part-songs, glees, &c., were well rendered by the Choir, and several were encored. The room was well filled; and Mr. Davies, the conductor, may be congratulated on the success of the concert.

Mrs. King gave a Miscellaneous Concert at Pembroke Hall, Hackney, on the 1st ult., which was filled by a highly respectable audience. Mrs. Lansdowne Cottell was loudly applauded for her talented pianoforte recitals, and Mrs. King deservedly shared the honours with her. "Il Bacio" was well sung by Miss E. Glanville, and encored. Mr. Alfred Gordon received a similar compliment for his characteristic interpretation of Hatten's lively and somewhat eccentric song, "The little fat grey man," and was also well received in his other solos. A duet for the pianoforte and concertina—selections from *Fra Diavolo*—was excellently played by Madame and Madlle. Piedra; and the concert, which terminated at an early hour, was thoroughly successful.

On Thursday evening the 11th ult., a Concert was given in St. Saviour's Mission Schools, Poplar, under the direction of Mr. F. A. Bridge, in aid of the fund for the relief of the sick poor in the district. Vocalists—Miss Julia Elder, Miss M. P. Harding, Mrs. W. C. Sutch, Mr. G. Colquhoun, Mr. W. Bush, Mr. J. Brown, Mr. W. J. Bowden, and Mr. F. A. Bridge. Pianist, Miss E. Stirling. The concert throughout was received with applause, and several pieces were re-demanded.

On Tuesday evening, the 2nd ult., Mr. H. Piper, conductor of the City Sacred Harmonic Society, gave a performance at Albion Hall, London Wall, of selections from the *Creation*, *Judas Maccabæus*, *Messiah*, *Mozart's 12th Mass*, &c., &c. The principal vocalists were the Misses A. and E. Burnett, Hume, Davis, Harry, Walter, Hull, and Messrs Hubbard, Betts, Darke, Paine, and Pullen. The band was led by Mr. J. Murray. The performance was a most satisfactory one, and reflected great credit on all concerned, considering that the orchestra consisted almost entirely of amateurs. Miss Harry's singing of the *benedictus* was greatly and deservedly applauded. The programme, however, was too long for the time allowed; and the consequence was that many pieces in the secular selection were not performed. Mr. H. Piper conducted.

A MUSICAL Exercise, entitled "The Fates," an Ode Cantata, composed for the Degree of Mus. Bac., by Mr. W. T. Belcher, of Queen's College, and Organist of St. George's Church, Birmingham, was performed on the 3rd ult. in the Music School. The Vice-Chancellor presided, and Dr. Stainer was present for Dr. Corfe. The performance elicited frequent marks of approbation from the audience; and Mr. Belcher may be fairly congratulated on having obtained his degree with so much honour.

The First Concert of the South Norwood Musical Society's new season (1867-68), took place on Monday the 15th ultimo. The principal feature in the programme was Mendelssohn's Psalm "As the hart pants," which was rendered with great fire and precision, the solos being exceedingly well sung by Miss Annie Cox. The remainder of the concert was made up of miscellaneous items, Mrs. Lee's singing of "Pious Orgies," Miss Whitaker's "Eve's lamentation," and a trio by Messrs Still, Fishwick, and Young. "The barque before the gale," deserving special recognition. The chorus, was excellent, the difficult music of Mendelssohn, and such lighter material as Sullivan's "O hush thee my babe;" Smart's "Hunting Song;" and Leslie's "Up, up, ye dames," being given with due care and appreciation. The Committee of Management endeavour most energetically to give unfamiliar works a hearing, and it is the intention to produce, if possible, a fresh work at every concert. As these concerts succeed each other at short intervals it is only by the utmost determination that such a design can be carried out. Mr. W. J. Westbrook conducted, and Mr. J. S. Bates officiated at the pianoforte with their usual ability.

Reviews.

SOUND. *A Course of Eight Lectures delivered at the Royal Institution of Great Britain.* By JOHN TYNDALL, LL.D., F.R.S. London: Longmans, Green and Co.

Is a musician to not really study the science of Acoustics as much as he ought to do, his excuse must be that he is so thoroughly engaged with effects that he has little time to enquire into causes. The interesting nature of the subject, however, has tempted many to dabble in the science who have not really scientific knowledge enough to render their calculations of any value; and it is on this account that we welcome the work of Professor Tyndall, which, although popular in character, bears undoubted evidence that it springs from the mind of a man, the whole active part of whose life has been devoted to an earnest and deep study of physical science; and who brings his knowledge upon the particular subject of which the work before us treats, into a sufficiently practical and intelligible shape to interest "all intelligent persons," (as he says

in his preface) "including those who do not possess any special scientific culture."

It would be impossible in so elaborate a work to cull detached passages in sufficient quantity to give any idea of the extreme excellence of the book; but we cannot deny ourselves the gratification of quoting two or three passages which must have special interest to musicians. He is here speaking of, and illustrating the difference between, noise and music.

"If I shake this tool-box with its nails, bradawls, chisels and files, you hear what we should call noise. If I draw a violin-bow across this tuning-fork, you hear what we should call music. The noise affects us as an irregular succession of shocks. We are conscious while listening to it, of a jolting and jarring of the auditory nerve, while the musical sound flows smoothly without asperity or irregularity. How is this smoothness secured? By rendering the impulses received by the tympanic membrane perfectly periodic. A periodic motion is one that repeats itself. The motion of a common pendulum, for example, is periodic; and as it swings through the air it produces waves or pulses which follow each other with perfect regularity. Such waves, however, are far too sluggish to excite the auditory nerve. To produce a musical tone we must have a body which vibrates with the unerring regularity of the pendulum, but which can impart much sharper and quicker shocks to the air."

After again insisting upon the fact, that, whatever the origin of a sound, if its pulses succeed each other in the same interval of time, it becomes musical, he says, "If a watch, for example, could be caused to tick with sufficient rapidity—say one hundred times a second—the ticks would lose their individuality and blend to a musical tone. And if the strokes of a pigeon's wings could be accomplished at the same rate, the progress of the bird through the air would be accompanied by music. In the humming birds the necessary rapidity is attained; and when we pass on from birds to insects, where the vibrators are more rapid, we have a musical note as the ordinary accompaniment of the insects' flight. The puffs of a locomotive follow each other slowly at first, but they soon increase so rapidly as to be almost incapable of being counted. If this increase could continue until the puffs numbered 50 or 60 a second, the approach of the engine would be heralded by an organ peal of tremendous power."

Speaking of the chasing produced by the intersection of direct and reflected water-waves, a beautiful illustration of which is given, copied from the work of the Brothers Weber, he proceeds thus:

"This power of water to accept and transmit multitudinous impulses is shared by air, which concedes the right of space and motion to any number of sonorous waves. The same air is competent to receive and transmit the vibrations of a thousand instruments at the same time. When we try to visualise the motion of that air—to present to the eye of the mind the battling of the pulses direct and reverberated—the imagination retires baffled from the attempt. Still, amid all the complexity, the law above enunciated holds good, every particle of air being animated by a resultant motion, which is the algebraic sum of all the individual motions imparted to it. And the most wonderful thing of all is that the human ear, though acted on only by a cylinder of that air, which does not exceed the thickness of a quill, can detect the components of the motion, and aided by an act of attention, can ever isolate from the aerial entanglement any particular sound."

Our limited space compels us to refrain from further extract; but we can assure our readers that the work, which is excellently got up, is full of the deepest interest to all who would desire to become acquainted with the various phenomena of Acoustics.

SIX FOUR-PART SONGS. By J. BAPTISTE CALKIN. Novello, Ewer, and Co.

The first number of this interesting set of Four-part songs, *Night winds that so gently flow* is singularly beautiful and exquisitely vocal; moreover, as the parts all lie within a moderate compass, it will surely become a favourite with singers. We might cite several phrases in this song of exceptional beauty, but prefer to dwell on its best merit, unity of design and character, both of which are in admirable keeping with the highly pastoral poetry by Mr. J. Tennelli Calkin. This song is for a choir of mixed voices.

Breathe soft, ye winds, the second number of the series opens with a fine flowing subject in the key of F, triple time, and, though full of charm and admirably voiced, is less entirely satisfactory than the previous number. The modulation into G minor is natural enough, but the further departure to the key of A major, in a sort of sequence is forced; not that the key of A is too distant from F, but from that of G minor, which it immediately succeeds.

My lady is so wondrous fair, the poetry by Knight Summers, is the third number. This song, in the key of B flat, common time, without presenting any startling novelty either of design or of workmanship, is so uniformly pleasant, melodious, and singable, as to stand a very great chance of becoming one of the most popular of the series.

The Chivalry of Labour, the words by Gerald Massey, is perhaps the most successful, as it certainly is the most ambitious, song of the set. Written for five voices, the key E minor, nine-eight time, a variety of effect is obtained which is quite out of proportion to the means at disposal. In particular we would select the important tenor part, throughout, and the first entrance of the bass at the words, "Clang, clang!" as special points of interest; the movement in E major as forming a well-contrasted episode; and the resumption of the original matter with somewhat different voicing, and the brilliant climax with the voices in unison, as features of high artistic merit, and which must always produce the most capital effect.

Come fill me, boys, the poetry by Mr. J. Tenniell Calkin, is, as the subject required, for male voices only, and is certainly the least satisfactory of this group of songs. The melody is not of a convivial character, and it is harmonized in so mawkish a style as to render it unvoiced and wanting in manly character. The second movement, "What so sweet as woman's smile?" is much better, but the progression between the second and third bars is far from comfortable, and the consecutive fourths between the alto and the bass, at the fourth beat of the second and the first of the third bar, positively painful.

Echoes, with Adelaide Proctor's beautiful poetry,

Still the angel stars are shining,

Still the rippling waters flow,

But the angel-voice is silent,

That I heard so long ago.

is the last and the most entirely interesting, musically, of this set of songs. "Echoes" is in the key of G, triple time, and, like all the other numbers except "Come fill," is for a choir of mixed voices. It would be difficult to cite any piece of music, of its length and character, more unaffectedly lovely than this beautiful song, which breathes throughout the very essence of melody and poetry. The setting of the words

Hark! the echoes murmur low,

Long ago! long ago!

and the corresponding lines in the second verse, is peculiarly appropriate and happy; and to cite another beauty, nothing could be more chaste and novel than the final cadence, an exquisitely vocal phrase.

On taking leave of Mr. J. Baptiste Calkin, we must congratulate him on a success in this lighter style of composition which his admirable church music has scarcely led us to expect; he has only to go on producing such pieces as "The Chivalry of Labour" and "Echoes," and he will assuredly take a very high position as a composer of secular music.—*The Queen*, July 13th.

In justice to Mr. J. Baptiste Calkin, whose six four-part songs we reviewed last week, it should be stated that, owing to the practice of printing the alto and the tenor voices an octave higher than they are sung, we were inadvertently led into an error, and that the consecutive fourths of which we spoke between the extreme parts do not exist, the tenor part crossing the bass, and making sixths with the melody.—*The Queen*, July 20th.

TO CORRESPONDENTS.

* Notices of concerts and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

We beg to remind our correspondents that all notices of country concerts, whether written or extracted from newspapers, must be accompanied by the name and address of the person who sends them.

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistake which may occur.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers, that although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

David Parks.—If our correspondent put his suggestion into a tangible form, we shall be happy to insert a paragraph on the subject in our next number.

Societas.—On application to the Society of Arts, we have no doubt that the necessary forms will be furnished to our correspondent.

Brief Summary of Country News.

We do not hold ourselves responsible for any opinions expressed in this Summary; as all the notices are either collected from the local papers or supplied to us by occasional correspondents.

BATHWICK.—The Annual Festival of the Bath District Church Choral Association, took place at St. Mary's Church, on the 16th ult., and was in every respect highly successful. Notwithstanding the unfavourable weather, the church was nearly full, both at morning and evening prayers; and a great many clergymen, habited in surplices were present. The morning service commenced at 11 o'clock, when the choir, preceded by the clergy, marched up the aisle, singing the hymn, "We love the place, O God, wherein thine honour dwells," the music to which was composed by the Right Rev. Bishop of Exeter. The hymn was beautifully sung, as in fact, was all the music. The prayers were finely intoned by the Rev. Dr. Wallis, priest-vicar of Wells Cathedral; and the Communion service by the Rev. R. S. Phillpotts, of Chewton Mendip. The music was as follows:—*Venite*, Tallis; Psalm lxxix, lxxx, Dr. T. A. Walmisley, and lxxxi, Sir F. A. G. Osceley; *Te Deum*, Anonymous and Dr. Dupuis; *Benedictus*, Battishill; *Hymn after the Third Collect*, a Lutheran Choral from Weidt; *Intrill from Hymns Ancient and Modern*, "My God, how wonderful thou art;" *Kyrie*, G. A. Willing; *Nicene Creed*, Merbecke; *Offertory Anthem*, "Lay not up for yourselves," W. H. Monk. The service

throughout was very effective and impressive. The choir, considering the scant opportunities for rehearsal together, sang with extraordinary precision and smoothness—a result doubtless due in a great measure to the attention and zeal of Mr. Hewitt, the choir-master, and to Mr. Pearson, the able organist of St. Mary's. Evening service commenced at half-past four o'clock. The congregation was again large, and the same clergymen officiated as at the morning service. The psalms were sung to Gregorian tones, during the singing of which Mr. Hewitt presided at the organ in an able manner. He was then succeeded by Mr. Pearson. The anthem was, "Arise, shine, for thy light is come" (Dr. G. J. Elvey), which the choir sang with great effect. The hymn before the sermon was "Glory be to Jesus, who in bitter pains" (Church melody) and after, "Now thank we all our God," from Hymns Ancient and Modern. The offertory and evening collection amounted to £25.

BIRKENHEAD.—The annual private concert of Miss Sykes' pupils took place on the 20th June, at the Music Hall, and afforded much pleasure to the parents and friends of the juvenile performers. A local notice pronounces that the pieces, vocal and instrumental, were exceedingly well executed; and that the piano-forte solos by Miss Sykes were encored.

CHELMSFORD.—The "Chelmsford Association for the Improvement of Church Music" held its second annual festival at Chelmsford Church, on Thursday, the 4th ult. The prayers were intoned by the Precursor, the Rev. T. Hearne. The Responses and the Aens were exceedingly well sung, without accompaniment; indeed the whole of the music was most satisfactorily executed, and showed a great improvement upon last year. The afternoon service commenced with a Processional Hymn, "Songs of Praise"; the Psalms were sung to Felton, in C minor, and Barrow, in E flat; and the Morning Anthem, "Praise the Lord, O Jerusalem" (Scott), was repeated. During the collection Mr. Stidolph played a voluntary (Andante, from the 1st Concerto, Mendelssohn), and then the Hymn, "O light whose beams illumine all" was sung; after which the Ven. Archdeacon gave the blessing from the altar. Mr. Harold E. Stidolph is entitled to great praise for the earnest tuition and training of the various choirs, and for the very able manner in which he presided at the organ. In the accompaniments he kept the voices well together; and his performance of several voluntaries, both in the morning and evening, was much admired.

CHICHESTER.—An interesting musical and dramatic entertainment was given at the Assembly Room on the 20th ult., with the laudable object of raising a fund to be presented to Mr. Charles Angel, Jun. (son of Mr. Angel of this city), who has lately sustained a long and serious illness. The members of the "Philadelphia" (a Dramatic Society of which Mr. Angel was a member during his residence in London) were the promoters of the undertaking; and, aided by Miss Susan Galton, and her sister Miss Blanche Galton, who generously gave their services on the occasion, a performance so excellent as to ensure a real success on its own merits, was the result. It would be impossible to enumerate the many items, both dramatic and musical, which deserve to be commended; but we may mention that Mr. Gilbert Vernon was encored in a highly effective song, "Lovely Spring," by Corwen; and that the like compliment was paid to Miss Susan Galton for her interpretation of Rossini's "Una voce," which she responded to by singing "Coming thro' the Rye," which was received with still greater applause. Mr. G. Amphlett Morgan (an excellent pianist, who also lent his gratuitous aid to the cause), played Dussek's "Consolation," so well as to receive, although he did not respond to, an encore. The comedietta *The Loan of a Lover*, was capitally acted throughout; Miss Susan Galton, Miss Blanche Galton, Mr. Gilbert Vernon, Mr. C. E. Fry, Mr. W. H. Becker, and Mr. G. S. Wireler being worthy of special mention in their respective parts. The kindness and attention bestowed upon the enterprise by the Mayor, R. G. Raper, Esq., were beyond all praise; and at his desire, we hear, other performances will be given by the same party of amateurs, which, we have no doubt, under such distinguished patronage, will amply repay Mr. Angel's kind friends for their praiseworthy exertions in his behalf.

GLOUCESTER.—An excellent Organ has lately been placed in the Church of St. Mary de Crypt, at a cost of £250. It consists of two manuals, compass CC to G, 55 notes. The tone is very good, and the instrument reflects much credit on its builders, Messrs. Williams and Son, Cheltenham. The choir of the Church has been augmented and greatly improved under the direction of Mr. Brind. At the opening of the organ on the 23d June, the *Venite*, Psalms, and Jubilate were sung to single chants; Young's festival *Te Deum*; Anthem, "How lovely" (Mendelssohn); *Sanctus*, Spohr; *Kyrie*, Beethoven; *Creed*, Goss. The collections amounted to £40 for the organ fund. Mr. Brind, organist of Highnam and St. Mary de Crypt churches, presided at the organ.

LIVERPOOL.—The annual festival of the associated choirs of Liverpool and neighbourhood, took place on the 24th of June. Thirteen choirs only were represented, contributing 225 singers. The "Venite" was boldly sung; but in the Psalms there were many slips. The "Te Deum" and "Jubilate" (Wesley, in F) were given with impressive effect, and the Anthem was Dearle's "O give thanks." The organ accompaniments were excellently played by Mr. Ridley, who also contributed as a voluntary an Andante of Mozart, "I waited for the Lord" (Mendelssohn), and a Grand March, from *Israel* (by Deale). A service also took place

in the evening at St. Philip's Church, Mr. Ridley again presiding at the organ. The Anthem was Goss', "O taste and see," which was steadily and well sung.

NEWTON STEWART.—The Choral Society gave a Concert of sacred and secular music, on the evening of Friday, the 19th ult., in the Ewart Institute. The hall was crowded on the occasion; and the whole of the music was sung in a highly satisfactory manner. The following were among the pieces given, "Worthy is the Lamb," "And the Glory of the Lord," the "Hallelujah Chorus" (Handel), "To Rome's immortal leader," and "Sweet peace descending" (Mozart), "Soldiers' Chorus" (Gounod), "Hark, the lark" (Cooke), "Maidens fair of Padua's City" (Gastoldi), "Sleep gentle lady" (Bishop), &c., &c. At the conclusion of the concert, a hearty vote of thanks was awarded to John St. Clair, Esq., Head-master of the Ewart Institute, for his able conductorship, to Miss Surrene and Mr. Dick, for their valuable instrumental assistance, and to Miss M'Arar, for her excellent rendering of the solos allotted to her.

OXFORD.—On the 18th ult., the choir of St. Mary's, Oxf., gave a concert of sacred and secular music, at the Oxf. and Tandridge schools, under the direction of Mr. L. S. Palmer. The principal vocalists were Miss Dolby, Miss Jenny Pratt, Miss A. Martin, and Mr. J. Moir. Miss Palmer presided at the pianoforte.

ROSTHERNE.—The Third gathering of the Frodsham Deanery Choral Association took place at Rostherne Church, on the 27th June. The united choirs numbered about 250 voices; and their efforts throughout the morning were, on the whole, extremely creditable. The choir-master, Mr. John Towers, presided at the organ; and acquitted himself of his onerous task in a most satisfactory manner. The Psalms of the day were sung to four different chants. Dr. Woodward's "Magnificat" was especially well rendered in the opening verses; but towards the conclusion there was some slight confusion. The "Nunc dimittis," and "Gloria Patria," were admirably sustained throughout; and the Hymn after the sermon, "Jerusalem on high," was given with much power and precision. The amount of the collection, in aid of the funds of the Association, was £42.

ST. ASAPH.—A Grand Choral Festival took place in St. Asaph Cathedral, on Thursday, the 20th June the anniversary of the Queen's accession. It was given on the occasion of the re-opening of the Cathedral Organ, which has recently undergone extensive improvements, by the eminent organ maker, Hill of London, at a cost of £350. The arrangements for the occasion were excellently prepared and carried out under the superintendence of Mr. Atkins. The Chester Cathedral Choir, accompanied by Mr. Goulton, the Chester Cathedral organist, and the Bangor Cathedral choir, kindly consented to take a part in the Festival, together with the equally efficient choir of St. Asaph Cathedral. The service was ably intoned by the Rev. W. How, M.A., of Whittington, and honorary Canon. The proper psalms for the Queen's Accession, xx., xxi., and cl., were chanted. The first lesson, Joshua i. to v. 10, was then read by the Venerable Archdeacon Wickham. Then followed "Cantate Domino"—Hayes, in E flat. The second lesson, Romans xiii., was impressively read by the Very Rev. the Dean; and the choir sang "Deus Misereatur"—Hayes, in E flat. Prayers were again intoned by Canon How. The anthem, "I have surely built thee an house," (Boyce) was next executed with much feeling by the Chester choir. The anthem before the sermon, "I was in the spirit," (Dr. By) was given with much ability by the St. Asaph choir. A collection was made at the close of the sermon in aid of the organ fund, during which Mr. Rea, Newcastle-on-Tyne, played a Voluntary. The united choirs sang the anthems "God is gone up," (Croft), "Ascribe unto the Lord," (Travers), "O where shall wisdom be found?" (Boyce) and "Zadock the Priest," (Handel's Coronation Anthem). The accompaniments of the last Anthem were played by Mr. Rea in excellent style.

ST. BLAZEY, CORNWALL.—The Second Festival of the East Powder Choral Association was held in the Parish Church of St. Blazezy, on Wednesday evening, the 17th ult. The choir present were Tywardreath, St. Blazezy, St. Mary, Biscovey, and St. Paul's, Charlestown. The following was the order of the service. Processional Hymn, No. 242, Dedication, Canticles, Cantate Domino (Woodward), single, Deus misereatur (Savage) single, Psalm (for the evening, 89 (Munk) single, Anthem "Thine, O Lord, is the greatness" (Kent). The Hymn before the Sermon, No. 135, Nicene, Hymn after the Sermon, No. 14, Eventide. The Canticles and Psalm were rendered with great precision and accuracy; and the Anthem was also very correctly sung. The choirs have made much progress during the short time they have been under the instruction of Mr. George Browne, Organist of St. Paul's, Charlestown.

TOWCESTER.—A Concert took place in the Town Hall on the 4th ult., under the direction of Mr. Simmonds. The principal vocalists were Miss Rose Horace, soprano, Miss Lucy Franklin, contralto, Mr. Alfred Hemming, Tenor, and Mr. J. B. Welch, bass, all of whom were received with the utmost favour by a large and appreciative audience. Mr. Nicholson was highly successful in a fantasia on the flute, accompanied on the pianoforte by Mr. Simmonds. Several vocal compositions were encored, and the concert appeared to afford the utmost satisfaction. Mr. Simmonds presided at the pianoforte.

WESTERHAM.—On Friday, the 19th ult., the choir of St. Mary's, Oxf., gave an evening concert at the Public Hall,

assisted by Miss Dolby, Miss Jenny Pratt, and Mr. John Moir. Miss Annie Martin (a member of the choir) sang the solo from Gounod's "Benedictus" with great feeling. Miss Palmer presided at the pianoforte, and Mr. L. S. Palmer conducted.

WEYBRIDGE.—A very successful Choral Festival was held here on the 16th ult., by the Union of the Deanery of South-west Stoke. Twelve choirs, numbering about 250 voices, with a large body of clergy took part in the proceedings, which consisted of a choral celebration of the Holy Communion at 9 a.m.; Morning Prayer, with Litany and a Sermon by the Rev. H. Loring, Vicar of Cobham, at half-past 11 o'clock; and Evensong with Sermon by the Rev. J. B. S. Monsell, L.L.D., Vicar of Egham and Rural Dean. At each Service the music was very creditably performed under the able direction of Mr. W. H. Sangster, the organist.

WOLVERTON.—Two special services were held at the Church of St. George the Martyr, Wolverton Station, on Wednesday, June 26th, for the purpose of opening the new organ built by Tristram and Son, of Bedford, the necessary funds having been raised by the joint efforts of Mr. T. Mason, M.B. (organist), and the choir. The singers, about 40 in number, under the superintendence of Mr. B. Franklin, the choir-master, performed their part most creditably; and much praise is due to Mr. Franklin for the pains he has taken in training them. The service was full choral,—the Responses by Tallis, Magnificat and Nunc Dimittis by Ebdon, and the anthem, "O Lord give ear," by Harman, were given with fine effect, the recitative and solo in the anthem being sung with much feeling by Mr. W. Glave, whose voice is never heard to greater advantage than in the Church. The prayers were intoned by the Rev. — Norris, vicar of Buckingham, and the sermon preached by the Rev. C. P. Wilbraham, Vicar of Audley, Staffordshire. At the evening service prayers were intoned by the Reverend A. L. C. Heigham, who also preached a sermon. The new organ, however, was the principal feature of the occasion. The solo stops are very pure in tone, especially the Gamba; and the Diapasons are all that could be desired. Mr. W. Mason, R.A.M. presided at the instrument, and showed its capabilities to great advantage.

ORGAN APPOINTMENTS.—Mr. Burnham W. Horner, Assistant Organist and Choirmaster to the Chapel Royal, Hampton Court Palace.—Miss Emily Morse, of St. Matthew's, Newington to St. Philip's, Kennington Road, Lambeth.—Mr. S. Forward, to St. Mary's Church, Low Leyton, Essex.—Mr. John Hodgson, Organist of Christ Church, Carlisle, to Christ Church, Bootle, Liverpool.—Mr. Robert S. Hart to S. Thomas's, Portman Square.—Mr. James J. Monk, to St. John's Church, Waterloo, Liverpool.—Mr. Bernard Taylor, Organist of All Saints' Church, Pimlico, to the Church of St. James the Less, Westminster.

Mr. John Tuke has been appointed Lay Vicar of Durham Cathedral.

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| 73 The Request | ... Bertelsmann |
| 74 The Wood Nymph | ... Sutor |

BOOK XII.

- | | |
|-------------------------|------------------|
| 75*Hark, hark! the lark | ... F. Kücken |
| 76*Lord, have mercy | ... Mendelssohn |
| 77 Hope and fear | ... F. Otto |
| 78 Boat Song | ... F. Schubert |
| 79 The dying child | ... J. J. Viotta |
| 80 Soldier's love | ... F. Kücken |
| 81 The Complaint | ... F. Otto |
| 82 Gondoller's Serenade | ... F. Schubert |

Second Series.

BOOK XIII.

- | | |
|--------------------|-----------------|
| 1*The Woods | ... Mendelssohn |
| 2*Spring is come | ... do. |
| 3*Departure | ... do. |
| 4*The nightingale | ... do. |
| 5*The vale of rest | ... do. |
| 6*Hunting song | ... do. |

BOOK XIV.

- | | |
|-------------------------|---------|
| 7 Turkish drinking song | ... do. |
| 8 The hunter's farewell | ... do. |
| 9 Summer song | ... do. |
| 10 The voyage | ... do. |
| 11 Love and wine | ... do. |
| 12 Spring's journey | ... do. |

BOOK XV.

- | | |
|--------------------------|-------------|
| 13*On the sea | ... do. |
| 14*In the woods | ... do. |
| 15 Hie thee, shallop | ... Kücken. |
| 16 War song | ... do. |
| 17 The miller's daughter | ... Härtel |

CONTENTS OF THE ORPHEUS (CONTINUED).

BOOK XVI.

- 18 Go, speed thy flight ... Otto
 19 Let us be joyful ... Schneider
 20 The trooper's song ... Weber
 21 Not a spot on earth ... Winter
 22 Shall e'er my heart ... do.
 23* May song ... Mendelssohn
 24* The morning walk ... Gade
 25 Che bel contento ... Seyfried

BOOK XVII.

- 26 The merry Wayfarer ... Mendelssohn
 27 Farewell meeting ... do.
 28 Serenade ... do.
 29 Eastern drinking song ... do.

BOOK XVIII.

- 30 Song of the worthy man Mendelssohn
 31 The Rhine ... do.
 32 'Tis the song whose spirit do.
 33 Students' parting song do.

BOOK XIX.

- 34 The 31st of May ... Molique
 35* Love ... Cherubini
 36 Where's the gain? ... L. De Call
 37 Convivial Song ... Molique
 38 Evening comes ... Belcke

BOOK XX.

- 39* For the New Year ... Mendelssohn
 40* The happy lover ... do.
 41* The Shepherds' Song ... do.
 42* The Wood Minstrels ... do.
 43* The Victor's Return ... do.
 44* The Wandering Minstrels do.

BOOK XXI.

- 45 Tell me on what holy ground ... Fass
 46 When the hues of day-light fade ... Reissiger
 47 What is life? ... Blum
 48 I think and dream of thee ... Sutor
 49 Old Bacchus ... Ackers
 50 Serenade ... Busse

BOOK XXII.

- 51* Remembrance ... Mendelssohn
 52* Praise of Spring ... do.
 53* Spring Song ... do.
 54* In the Forest ... do.

BOOK XXIII.

- 55* Life's bright dream ... F. Geyer
 (A Cantata for mixed voices with Pianoforte.)

BOOK XXIV.

- 56 The Young Musicians ... Kücken
 57 The Rhine ... do.
 58 O wert thou ... do.

Third Series.

BOOK XXV.

- 1* An old Romance, in three movements ... Mendelssohn
 2* I would that my sorrow Reissiger
 3* The Brook ... do.
 4 Winter Song ... Dorn

BOOK XXVI.

- 5 Love beareth patiently Ries
 6 The time of song has come ... do.
 7 Good night ... Kücken
 8* The Secret ... Reissiger
 9* It is decreed ... Mendelssohn

BOOK XXVII.

- 10* The unknown land ...
 11* In Autumn ... Fanny Hensel
 12* Morning's greetings...
 13* The Woodland Valley Mendelssohn
 14* The Woods are glowing

BOOK XXVIII.

- 15 Love and Courage ... Spohr
 16 Toast ... Zöllner
 17 Serenade ... Kücken
 18 Hard Times ... Dürner

BOOK XXIX.

- 19* The deep repose of night Mendelssohn
 20* Autumn Song ... do.
 21* The Lark's Song ... do.
 22* The Primrose ... do.
 23* Homage to Spring ... do.

BOOK XXX.

- 24 O world, thou art wondrous fair ... Hiller
 (Sopr. Solo & Men's Chos.)
 25 The Image of the Rose... Reichardt
 (Ten. Solo & Men's Chos.)
 26 Canzonetta, Tears of Anguish ... do.
 (Bass Solo & Men's Chos.)
 27 Serenade ... Müller
 (Bass Solo & Men's Chos.)

BOOK XXXI.

- 28* Song of Night ... Mendelssohn
 29* An old Love Song ... do.
 30* Alone ... do.
 31* Greeting ... do.
 32* Spring Song ... do.

BOOK XXXII.

- 33* Home ... Benedict
 34* Faith ... Franz
 35* Spring ... Müller
 36* On the water ... Cuvry
 37* The Waterlily ... Gade

BOOK XXXIII.

- 38* Swiss Volkslied ... Kücken.
 39* Volkslied ... (Swabian)
 40* Tyrolese Volkslied ... Kücken
 41* Farewell ... (Swabian)

BOOK XXXIV.

- 42* How can a bird help singing ... Abt.
 43* In Spring time ... do.
 44* The Rover's joy ... do.
 45* Evening Song ... do.
 46* The Flower's review ... do.

BOOK XXXV.

- 47 Laura's Prayer ... A. Diabelli
 48 The Morning Stroll ... H. Esser
 (both with Pianoforte Accompaniments).

BOOK XXXVI.

- 49 O Fatherland ... Abt.
 50 Merry May (with Tenor Solo) ... do.
 51 Thuringian Volkslied ... do.
 52 Farewell, thou lovely Forest Glade ... do.
 53 Evening (with Bass Solo) do.

Fourth Series.

BOOK XXXVII.

- 1 Hasten to the fight ... Mozart
 2 Union ... Marschner
 3 The Battle-field ... H. Werner
 4 The United Band ... J. Otto
 5 On the March ... Becker

BOOK XXXVIII.

- 6* Thy Goodness spreads... Beethoven
 7* God is my song ... do.
 8* I love my God ... do.
 9* Swiftly fades my life ... do.
 10* The Heavens proclaim Him ... do.
 11* God my help ... Hauptmann
 12* Look up to God ... do.
 13* Prayer ... do.

BOOK XXXIX.

- 14* A Lament ... Volkslied
 15* To the Sunshine ... do.
 16* Annie of Tharaw ... do.
 17* A Spring Lament ... do.
 18* Farewell ... do.
 19* The Lurley ... do.

BOOK XL.

- 20 Vineta ... F. Abt.
 21 The Three Chafers ... H. Truhn
 22 The Northman's Song ... F. Kücken
 23 The Dance ... J. Otto

BOOK XLI.

- 24* The Inconstants ... Schumann
 25* The Heath Rose ... do.
 26* The Recruit ... do.
 27* The Highland Lassie ... do.

BOOK XLII.

- 28* Rattlin' roarin' Willie... Schumann
 29* Fellow Passengers ... do.
 30* The lovely Adelaide ... Volkslied
 31* To the wood we'll go ... do.

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